

# American Art News

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## EXHIBITIONS

*Calendar of New York Exhibitions. See Page 2.*

### IN THE GALLERIES.

#### New York.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings. Julius Böhler, 34 West 54 St.—Works of art. Old paintings.

Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects. Choice paintings. Canessa Gallery, 479 Fifth Avenue—Antique works of art.

C. J. Charles, 718 Fifth Avenue—Works of art. Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.

C. J. Dearden, 7 East 41 St.—Old chairs. Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.

Duveen Brothers, 302 Fifth Avenue—Works of art. Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.

V. G. Fischer Gallery, 467 Fifth Avenue—Selected old masters. The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.

P. W. French & Co., 6 East 56 St.—Rare antique tapestries, furniture, embroideries, art objects.

Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.

J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.

E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.

Holland Gallery, 500 Fifth Ave.—Modern paintings.

Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.

Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Kleinberger Galleries, 12 West 40th St.—Old Masters.

Knoedler Galleries, 556 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.

Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs. Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.

Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.

Moulton & Ricketts, 12 West 45 St.—American and foreign paintings. Original etchings.

Murray Hill Art Galleries, 176 Madison Ave.—Old Masters of all the schools.

Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.

Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.

Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.

Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.

Rudolf Seckel, 31 East 12 St.—Rare old etchings, engravings and mezzotints.

Seligmann & Co., 7 West 36th Street—Genuine Works of Art.

Steinmeyer & Sons, 34 West 54 St.—High-class old paintings.

The Louis XIV Galleries, 257 Fifth Avenue—Portraits, antique jewelry. Objets d'art.

Arthur Tooth & Sons, 537 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.

H. Van Slochem, 477 Fifth Avenue—Old Masters.

H. O. Watson & Co., 16 W. 30 St.—Works of art. Period furniture.

Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

#### Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

#### Chicago.

Moulton & Ricketts—American and foreign paintings. Original etchings.

Henry Reinhardt—Old and modern paintings.

Albert Roullier—Rare original etchings.

#### Germany.

Julius Bohler, Munich—Works of art. High-class old paintings.

Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfort—High-class antiquities.

G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich—Greek and Roman antiquities and numismatics.

#### London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.

Dowdeswell & Dowdeswell, Ltd.—Fine old masters.

R. Gutekunst—Original engravings and etchings.

E. M. Hodgkins—Works of art.

## CAUSE AND EFFECT.

The erudite and accomplished art critic of the New York *Herald*, Mr. Gustave Kobbe, wrote the following eulogistic notice on the picture attributed to Albrecht Durer in the Graves sale this week.

"One of the first canvases to attract attention is the wonderfully finished portrait of Hans Imhoff by Albrecht Durer. The convincing likeness and the almost infinite record of painstaking skill which it bears is fascinating," etc.

At the sale the price brought by the work was \$410. Could this have been a case of cause and effect?

## ALTMAN GETS THE FRANCIA.

Francia's "Portrait of Federigo Gonzaga as a Boy," which, as was exclusively announced in the *Art News* of March 16 last, was recently purchased by Duveen Brothers in London, to be brought to New York, now hangs in the handsome private gallery of Mr. Benjamin Altman in this city.

It is only a small panel, 18 1/4 by 14 inches, and hidden for nearly four centuries in private collections in Europe, had been thought lost. It was virtually rediscovered in 1902 when Mr. A. W. Leatham loaned it for exhibition at Burlington House, London. The picture was at one time in Prince Jerome Napoleon's collection.

The fine looking blonde boy, the artist portrayed with his long fair hair—his mother thought it too fair and Francia humored her by repainting it—clad in a black tunic and cap with a jeweled chain, from which a large drop pearl suspends around his neck. A dagger is clasped in his right hand.

Mr. Altman is to be congratulated upon this beautiful acquisition to his superb collection of old masters.

## HOLBEIN PORTRAIT SOLD.

The portrait of Margaret Wyatt (Lady Lee) by Holbein, reproduced in this issue, imported by E. Gimpel & Wildenstein, now hangs in the Gallery of Mr. Benjamin Altman.

The portrait, one of the best known of the many fine Holbeins in English collections, was formerly owned by Major Charles Palmer, and was purchased by the firm, which has now sold it in turn, a few months ago for some \$250,000.

The picture is a typical and admirable example of Holbein and has a clear and interesting history. The English grande dame it portrays, was the daughter of Sir Henry Wyatt, whose portrait, also by Holbein, is in the Louvre, and was the sister of Sir Henry Wyatt, the poet.

The acquisition of this notable painting, following of the sale the preceding week of an unusual and characteristic example of Boucher "La Rêveuse," by the same firm, to Mr. E. J. Berwind, has brought them many and deserved congratulations.

## WORCESTER MUSEUM WINS.

Judge Putman in the U. S. Circuit Court of Appeals dismissed a writ of error on Tuesday which Mr. Benjamin W. Hubbard of Forest, Va., had issued against the Worcester Art Museum in an effort to recover part of the \$3,000,000 estate left to the Museum by the will of his uncle, Stephen Salisbury of Worcester.

## MILLION FOR BOSTON MUSEUM.

Through the generosity of Mr. Francis Bartlett of Boston the Museum of Fine Arts received on Tuesday real estate valued at \$1,481,000 for the purchase of works of art. This is the second gift made to the Museum by Mr. Bartlett; his first was a collection of antiquities valued at more than one million dollars.

The Marquise Arconati, Visconti of Paris, has presented to the National Museum, the carved mahogany chair in which Lafayette sat on the day of his death.



FEDERIGO GONZAGA AS A BOY,

By Francia.

Now in the collection of Mr. Benjamin Altman.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Netherlands Gallery—Old masters.

Wm. B. Paterson—Early Chinese and Persian pottery and paintings. Selected pictures by Old Masters.

Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.

Sabin Galleries—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery—Old Masters.

Shepherd Bros.—Pictures by the early British masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

#### Paris.

Charles Brunner—High-class pictures by the Old Masters.

Canessa Galleries—Antique art works.

M. Demotte—Antiques, works of art.

Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.

Hamburger Frères—Works of art.

## MORGAN TREASURES.

The fifth consignment of Mr. J. Pierpont Morgan's collection from the Victoria and Albert Museum, arrived on the Baltic last Saturday. This consignment consists of silver objects and examples in silver-gilt mounting including shrines, chalices and beakers.

Knoedler Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Kleinberger Galleries—Old Masters.

Kouchakji Frères—Rakka, Persian and Babylonian pottery.

Reiza Kahn Monif—Persian antiques.

Steinmeyer & Sons—High-class old paintings.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

### CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

**Brooklyn Institute of Arts and Sciences, Eastern Parkway**—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days. Loan exhibition of works by W. A. Coffin, Ben Foster and F. J. Waugh, to Apr. 21.

**C. J. Charles Gallery, 718 Fifth Ave.**—Early English pottery.

**City Club, 55 West 44 St.**—Paintings by W. Gedney Bunce, to May 1.

**Cosmopolitan Club, 142 East 33 St.**—Paintings by Maurice B. Prendergast, to Apr. 27.

**Cottier & Co., 3 East 40 St.**—Early English portraits to Apr. 30.

**Durand-Ruel galleries, 5 West 36 St.**—Paintings by Sisley to Apr. 27.

**Folsom Galleries, 396 Fifth Ave.**—Paintings by Walter L. Palmer.

**Georgian Galleries, 19 East 52 St.**—Loan exhibition of Old Masters in aid of the Dickens Centenary

**Gimbel Bros. Galleries, Bway, and 33 St.**—Paintings by modern American painters.

**Gimpel & Wildenstein, 636 Fifth Ave.**—Paintings and sculptures by Henry Clews, Jr., to May 5.

**Hodgkins Gallery, 630 Fifth Ave.**—Early French drawings.

**Katz Gallery, 103 West 74 St.**—Paintings by Elmer Schofield.

**Kennedy Galleries, No. 613 Fifth Ave.**—Etchings by William Strang.

**Keppel & Co., 4 East 39 St.**—Etchings by Anders Zorn to April 28.

**Knoedler Galleries, 556 Fifth Ave.**—Loan exhibits of works by Goya and El Greco for benefit of Woman's Suffrage League. Paintings by Nelly Harvey.

**Macbeth Gallery, 450 Fifth Ave.**—Selected pictures by Americans.

**MacDowell Club, 106 West 55 St.**—Modern paintings by Americans. Twelfth group.

**Metropolitan Museum, Central Park**—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M.

Admission Mondays and Fridays, 25 cents. Free on other days.

**Montross Gallery, 550 Fifth Ave.**—Paintings by Dewing, Daingerfield, Lathrop, Murphy, Tryon, Schilling, C. A. Winter and Horatio Walker.

**Moulton & Ricketts Galleries, 12 West 45 St.**—Etchings by Howarth, Brangwyn, Fitton, Haig, and other moderns.

**National Academy of Design, 215 West 57 St.**—87th annual exhibition. Admission 50 cts. Open day and evening and Sunday afternoons. Closes Apr. 14.

**National Arts Club**—Paintings, textiles and embroideries loaned by Mr. Emerson McMillin, to Apr. 17.

**N. Y. School of Applied Design for Women, 160 Lexington Ave.**—Paintings by George Inness from noted collections to May 1.

**Ovington Galleries, 314 Fifth Ave.**—Paintings by Edmund W. Kingsbury, to Apr. 27.

**Photo-Scession Gallery, 291 Fifth Ave.**—Drawings and sculptures by Henri Matisse.

**Pratt Institute, 215 Ryerson St., Bklyn.**—Paintings by Walter L. Palmer, Apr. 9-27.

**Salmagundi Club, 14 West 12 St.**—Annual Thumb-box exhibition Apr. 13-27.

**Scott & Fowles Gallery, 590 Fifth Ave.**—Tamburini's "Portrait of Cardinal Farley."

**Tooth Gallery, 537 Fifth Ave.**—Colored mezzotints by Sydney Wilson.

#### AUCTION SALES.

**Anderson Galleries, Madison Ave. and 40 St.**—Part III of the Robert Hoe Library, Apr. 15-26 (except Saturdays), 2.15 and 8 P. M.

**American Art Galleries, 6 East 23 St.**—Art objects and furnishings owned by the late Wm. Buchanan, Apr. 17-18 at 2.30 P. M.

**Fourth Avenue Auction Rooms, 333-341 Fourth Ave.**—Art objects, miniatures, snuff-boxes, old silver, etc., removed from the Old Curiosity Shop, Apr. 16-20 at 2.15 P. M. and paintings by foreign and American artists, Apr. 17 and 19 at 8.15 P. M.

**Hotel Plaza**—Paintings owned by the late Wm. Buchanan, Apr. 18 at 8.15 P. M. Mr. Thos. E. Kirby, auctioneer.

#### EXHIBITIONS NOW ON.

##### Americans at Gimbel's.

The first of a series of exhibitions of paintings by American artists opened in the special galleries at Gimbel Brothers, 33 St. and 6th Ave., on Tuesday, to continue through Apr. 20.

With a desire to place before the general public a representative collection and to cultivate and advance the art appreciation of the ordinary shopper, this firm has inaugurated, under the direction of an Advisory Board of Artists,

composed of H. Bolton Jones, A. T. Van Laer and C. C. Curran of the National Academy what they hope to make a permanent institution. A gallery in connection with the regular art department will be devoted exclusively to representative works by American painters, and twice-a-year exhibitions will be held, of broader scope than even the present excellent showing.

Over 80 oils are hung in the galleries especially arranged and decorated for this exhibition which has attracted a large number of visitors this past week.

In the first gallery there are a characteristic example of E. L. Henry, "In 1812," a large landscape with good atmosphere by Chas. P. Gruppe; "October—Connecticut," a strong landscape; "Lake Louise," by Edw. H. Potthast, also a typical snowscape by W. L. Palmer, "Along the Fence," full of the spirit of winter, while Carlton Chapman is represented by "The Lightouse," and "Vineyard Haven," both characteristic of his able brush.

In this same gallery is W. R. Leigh's "Loitering," which won the first-class medal in 1910 at the Appalachian Exhibition in Knoxville, Tenn. In the second gallery are an attractive winter study by E. H. Potthast and soft delicate landscapes by H. Bolton Jones, W. S. Robinson and Olive P. Black. A. T. Van Laer's "Evening Glow," is mellow and lovely in tone and Chas. Warren Eaton's Salon medal picture, "The Dunes," is one of the strongest in the exhibition.

Paul Cornoyer is represented by a typical New York scene, "Afternoon in Madison Square;" W. H. Drake by a vigorous animal subject, "The Voice of the King," and Eliot Clark, Guy C. Wiggins, Norval H. Bussey, Rhoda Holmes Nichols and Carroll B. Brown, all show colorful and well-painted canvases.

"Mildred," by Richard F. Maynard is an expressive head of a young girl; A. L. Kroll's "Summer Morning," is the only nude shown, while J. Mortimer Lichtenauer shows the only portrait, that of Mrs. Walter Scheftel and Fred J. Waugh sends the well-known "Buccaneers."

Other artists represented are, Stanley Middleton, F. V. Baker, Chas. C. Curran by "Breakfast for Three," reproduced in this issue; W. E. Norton, C. H. Hinton, Helen W. Phelps, Bayard H. Tyler, Cullen Yates, Martha W. Baxter, R. M. Shurtleff, W. T. Smedley, Blanche Ostertag, Walter Farnon, Robt. W. Vonnoh, Edith Penman, F. S. Church, Walter Clark, Hilda Belcher, Wm. J. Whittemore, Wm. H. Lippincott, Benj. Eggleston, Clara T. McChesney, Ella Condee Lamb, Colin Campbell Cooper, Norwood MacGilvray, F. Luis Mora, Alethea H. Platt, Frank A. Bicknell, H. S. Hubbard, Maynard Dixon, Ernest Blumenschein, W. Merritt Post, J. G. Brown, Content Johnson G. M. Breustle, Gustave Weigand, Wedorth Wadsworth and numerous others.

##### Success of Dearth Pictures.

Of the twenty-five paintings by Henry Golden Dearth, now on view at the Knoedler Galleries, 556 Fifth Ave., nearly half have been sold, good proof of the financial success of the display. The artistic success of the pictures was assured when they were first shown at the annual Penn. Academy Exhibition just closed, during which, artists

and art lovers agreed as to their originality, beauty of color and refreshing individuality. Since their appearance in New York, the gallery has been thronged daily, and many serious artists have made several visits in order to further enjoy their scintillating color, artistic and clever arrangement, and to pay respect to the man for his courage in turning aside from the financial success assured him in his tonal work, to express himself in an entirely different phase. The exhibition shows clearly deep intellectual thought and seriousness of purpose, and the success it has met with is well deserved. Various galleries throughout the country are making efforts to secure the pictures for exhibition, and it now seems almost certain that they will be shown at Buffalo, at the Albright Gallery, under the directions of Miss Cornelia Sage, in the near future.

L. MERRICK.

##### Prendergast at Cosmopolitan.

An exhibition of some fifteen paintings, by Maurice Prendergast, is on at the Women's Cosmopolitan Club, to continue through April 27. Little can be said in description of the works, which are beautiful combinations of color, but incomprehensible as to form. There is a catalog, fortunately, which is an aid to the observer in trying to decipher the artist's meaning. His aim seems to be to depict action, regardless of distinct form or facial expression. In fact, he pays no attention to features whatever, and all but the color is left to the visitor's imagination. It is to be regretted that such beauty of color could not be wedded to a more sane technique.

##### Palmer at Folsom's.

An exhibition of some 22 oils by Walter L. Palmer is on at the Folsom Galleries, 396 Fifth Ave., through Apr. 30. The majority of the paintings are characteristic snowscapes, but there are also a few Venetian scenes, rich and warm in color and joyous in feeling, faithful transcriptions of the subject. There is also an autumn landscape, charming in color and quality. This will be the last "one-man" exhibition at these galleries this season.

##### Americans at Montross'.

Typical works by ten well-known American painters form the display which opened at the Montross Galleries, 550 Fifth Ave., Apr. 9 to continue through Apr. 20.

Mr. Montross has, as usual, selected men whose work harmonizes happily, and the exhibition is as distinctive as it is interesting. Four representative landscapes by D. W. Tryon are marked by characteristic tonal quality and tenderness of feeling. Perhaps the most important of these is a large "Autumn Moonrise." T. W. Dewing has three beautifully colored and faithfully rendered landscapes. J. Francis Murphy's two examples have all the poetic qualities that make his work so interesting. E. A. Bell's "The Japanese Screen," is lovely in color and has tender jewel-like quality. Elliott Daingerfield's "Christ Stilling the Waters," which echoes Albert Ryder, is decorative in color, and Horatio Walker's two examples, "Milking," "Evening" and "Moonrise, Winter," have his usual strength and beauty of color. The work of Alexander Schilling and Henry C. White is, as always, interesting and Charles A. Winter's "The Sphinx" is a decorative work, lovely in color.

**GIMBEL BROTHERS**

Announce

**Their First Exhibition of Paintings**

By American Artists

Special galleries have been arranged, and the works of many artists of note have been hung under the directions of the Artists' Advisory Board, composed of Mr. H. Bolton Jones, N. A., and Mr. A. T. Van Laer, N. A., and Mr. C. C. Curran, N. A.

All lovers of Art are invited to View the Exhibition  
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### EXPERT OPINIONS UPON WORKS OF ART

ANY readers of the AMERICAN ART NEWS will from time to time come into possession of Pictures or Objects of Art which may be of considerable value.

The Expert Department of the BURLINGTON MAGAZINE has a special system of meeting such cases. On payment of a Preliminary Fee of Five Shillings (even this is remitted in the case of Annual Subscribers to the Magazine), the enquirer will be authoritatively informed whether the work of art submitted is of any considerable value. Should it prove valuable, a special opinion and guarantee from well-known experts can be subsequently arranged. Should it be valueless, no further expense whatever is incurred.

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#### EXPERT DEPARTMENT

**The Burlington Magazine, Ltd.**  
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## EXHIBITION CALENDAR FOR ARTISTS

CARNEGIE INSTITUTE, Pittsburgh, Pa.  
Sixteenth annual exhibition.

Press View ..... Apr. 24  
Exhibition opens ..... Apr. 25

AMERICAN WATER COLOR SOCIETY, 215 West 57 St.

Forty-fifth annual exhibition.  
Exhibits received ..... Apr. 12-13  
Private view and reception ..... Apr. 24

## IN AND OUT THE STUDIOS

Miss Cornelia B. Sage, Director of the Albright Gallery, Buffalo, is now in New York collecting paintings for the seventh Annual Summer Exhibition to open at the Gallery about May 3. The exhibition will comprise nearly one hundred paintings by American artists, all selected by Miss Sage—a rather difficult task considering the many good painters there are in America. Judging by the canvases already accepted it is safe to predict that this coming display will be even better than its predecessors.

Julius Rolshoven sailed for France on Thursday last on the *Provence*. An exhibition of his work will be held at the Reinhardt Galleries in the autumn.

A daughter was born last week to Mrs. Herschel C. Parker, daughter of Charles Frederick Naegele, the portrait painter. Prof. Parker left New York in early January to climb Mt. McKinley and will not return before June.

Cullen Yates is the proud father of a son, born about two weeks ago, in Baltimore.

Mrs. Clara Weaver Parrish and Miss Mason will sail for Europe Apr. 27. Their plan is to spend some time in Naples and Rome, after which they will go to Paris for the remainder of the summer.

Gustave Weigand's large canvas, "Spring on Blue Mountain Lake," which was well hung in the Winter Academy Exhibition, was recently purchased by the Federation of Arts at Omaha, Neb., for a good price.

Carroll Brown has had an unusually successful winter at his Van Dyck studio. Several of his most important canvases have been sold and other sales are in prospect. He expects to leave for his summer studio at Cragsmoor about May 1.

William J. Baer recently completed an oil portrait of Miss Estelle Basset, daughter of Carroll P. Basset, Esq.; also a satisfying presentment of Mrs. Michael Jenkins of Baltimore, and some typically good miniatures, among them, of Mrs. George Murphy and Mrs. Hayward Ferry.

The National Society of Craftsmen announces a prize competition of \$50 for a design for a watch case. Designs are to be two inches in diameter and may be painted in ink or drawn in pencil. The competition closes June 1 and the prize will be awarded by a jury of well known art lovers. The designs will be placed on exhibition in the Society's rooms for a few days after June 1.

Robert Reid will conduct a summer art class in out-of-door figure painting during June, July and August, near Mount Vernon, N. Y. The class will be for advanced pupils and the opportunity is an unusual one, as Mr. Reid's ability as a painter and instructor are well and widely known and acknowledged. Details may be obtained from Miss M. M. Kerr at the Art Students League, or at 47 West 11 St.

Members of the Woman's Art Club are planning a summer society which they will call "Summer Flings and Fancies." An exhibition of their summer work will be held next autumn. No canvas can exceed 12x14 inches, and there will be no jury.

Eliot Clark's picture, "The Mystery of Faith," has recently been purchased by Mr. Spencer Kellogg, of the Albright Gallery, and his "City Sky Line" was purchased by Mr. E. R. Rice. Several other collectors have also acquired examples of his work this winter. He will hold an exhibition at the Katz Gallery beginning Apr. 22.

## Sisley at Durand-Ruel's.

Some 21 examples of the brilliant and facile brush of the French impressionist painter, Sisley, are on exhibition at the Durand-Ruel Gallery, No. 5 West 36 St., through Apr. 27.

It is too late a day to attempt to describe the art of Sisley—the lover and able and faithful painter of sunlit French landscapes, coasts and rivers. The rich color, sparkling sunlight and joyous atmosphere of these delightful works carries one far afield and over seas to "la Belle France." Here are the earlier "Pont sur la Marne," of 1872, the "Pont de Bougival" of the following year, the blue-toned "Berge à St. Mammes" of 1878, the lovely fresh-colored "Près Moret" of 1880, the "Canal du Loing" of 1884, the clear-aired "Matin à St. Mammes" of 1885, and the strong fine "Les Sablons" of 1887. Altogether a delightful show and one that it is interesting to compare with the work of the younger Maufra still on view in the adjoining gallery.

This house has shipped to the Penna. Academy two unusual portraits by Courbet, one of the Mayor of Ornans, painted in 1850, and another of a woman, painted between 1866 and 1870, and in his latest manner. The portraits have been presented by Miss Mary Cassatt to the Academy and are most interesting works.

## Art at Century Club.

The Century Club's monthly exhibition last week was composed of works by Robert Arthur, E. L. Henry, William Hyde, R.

effective are the gray-toned "Miss Sumurun," the "Black Moth" (The moth is substituted for the Whistlerian "Butterfly.") "Mrs. B." and "Mr. Robinson," the last two called "Interpretations."

There are also fine expression and good modelling in the sculptures. The brawny Capt. Young, the bathing master at Bailey's Beach—Newport, is well and truthfully portrayed, and excellent in expression are the complementary pieces, "Pierrot Loved and Scored." There is intensity of feeling in "The Kiss," a study of an upturned passionate mouth.

## Schofield at Katz's.

A group of twelve recent canvases, by that able colorist and painter, Walter Elmer Schofield, is on at the Katz Gallery, 103 West 74 St., to continue through April 19. Beside the directness and "bigness" which always characterize his work, the present display impresses the visitor with its versatility and personality, and whether he presents a dock scene at Dieppe, or a snow-storm in England, the same sympathy and knowledge of his subject make their appeal. "Before the Snow," a group of homely country houses, is presented in a picturesque manner. "Picardy Farm," has good light, "The Silver Mantle," a winter scene, is permeated with truth and sincerity, and is an able presentation of the season. There are good distance and lovely color in "Channel Boat—Dieppe," and "Winter Afternoon," and "Early Morning, Richmond, England," all interesting canvases.

## Art at Union League.

The last exhibition of the season, at the Union League Club, opened on Thursday. It included examples of Robert Reid, whose "Tennis Girl," distinguished him; Emil Carlsen's beautiful "Moonlight" marine, a choice piece of painting, and Douglas Volk's "Little Mildred," sympathetic and true. There was a good landscape by William A. Coffin, and a colorful, sunny canvas by Robert W. Van Boskerk, whose work as chairman of the Art Committee this season does him credit; Harry W. Watrous' "Bursting of the Bubble," a composition of three figures, was unusually attractive.

There were also good works by F. K. M. Rehn, Julian Rix, W. T. Smedley, William Thorne, Carleton Wiggins, H. Bolton Jones, A. T. Van Laer, Irving R. Wiles, L. Meilziner, Charles Melville Dewey, and E. L. Henry. An Inness landscape painted in 1874 and a charming example of George De Forest Brush were also features of the display.

## Annual Fakirs' Show.

The Fakirs' Show at the Art Students' League this week, is exceptionally clever more so this year than usual. Ben Ali Haggan, Mrs. Watrous, F. Luis Mora, and George Bellows are the most popular targets of the Fakirs. The first prize of \$25 was awarded to A. B. Titus for his amusing "fake" on Mrs. Dewing's "Pas Seul" which he caricatured as "Everybody's Dewing It," and which showed a Salome, dancing the "turkey trot." "Fakir" Cossanis received the second prize and A. F. Bradley was awarded the third prize.

## Salmagundi Thumb-Box Shows.

Four years ago the Salmagundi Club held its first exhibition of Thumb-box pictures, little paintings done in the open. There were nearly five hundred exhibited and the idea proved so popular a one, that since then exhibitions of Thumb-box paintings have been held all over the country. Their small size and moderate cost make them especially attractive for home decoration.

The Club's Thumb-box exhibition this year will open to-day to continue through Apr. 27.

## National Academy of Design

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BREAKFAST FOR THREE,

By Charles C. Curran.

In exhibition at Gimbel Bros. Galleries.

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## NEW ASSOCIATES CHOSEN.

The following Painters and Sculptors at an early hour Thursday morning, were elected Associate Members of the National Academy at its meeting called for Wednesday evening: Louis F. Gilder, William Walton, Harry Watrous, De Witt M. Parshall, Henry W. Parton, Robert Bloodgood, A. P. Proctor, William T. Smedley, Carlton T. Chapman, Joseph Lyman, Howard Russell Butler, George W. Maynard, Jules Turcas (a good nude in a tonalist landscape of charming color) and Henry Rittenberg (a remarkably good portrait of F. Hopkinson Smith). Daniel Chester French, showed a sympathetic and dignified heroic statue of Lincoln, for Lincoln, Neb., to be erected near a bronze tablet on which is engraved his Gettysburg speech.

## Bucklin at Clausen's.

At the Clausen Art Rooms, 619 Madison Ave., which have recently been enlarged and arranged for exhibition purposes, there is a group of watercolors by W. S. Bucklin, to be seen through Apr. 20. They were painted near Robinwood Lodge, in the Adirondacks, and are truthful transcriptions of the place, rich and harmonious in color and have poetic qualities. At this gallery there is also an interesting collection of hand-made jewelry, by Margaret Rogers of Boston.

## Portraits and Sculptures by Clews.

Henry Clews, Jr. is showing six oils, all full length standing portraits of well-known figures in the New York society and theatrical worlds, and 17 small sculptures, including some busts, at the E. Gimpel & Wildenstein Galleries, No. 636 Fifth Ave., through May 5.

Since his first exhibition at Knoedler's, three seasons ago, which surprised his friends in the versatility and knowledge it presented, the artist has worked faithfully and ardently, and the present display is a marked improvement upon its predecessor. The portraits, all in a low-color key of grays and whites, and Whistlerian in subject, treatment and tone, have yet decided individuality and much expression. The most ef-

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## BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the American Art News, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It guarantees that any opinion given will be so given without regard to personal or commercial motives.

## STRENGTHENING MUSEUMS.

There is every reason for rejoicing in the American art world this week over the good news of Mr. Bartlett's new and munificent gift to the Boston Museum, and the success of the suit brought by the Worcester Museum to establish finally its claim to the three million Salisbury bequest.

Anything that strengthens American art museums financially or morally—strengthens and aids the general cause of art in the country. The growth of our art museums means the correlative growth of art interest and education in the community. Their prosperity and increasing abilities and facilities to acquire art works—benefits the student, artist, collector and dealer—and makes for good in a thousand ways. Increased capital and consequent larger income, means larger and more acquisitions, and the building up more rapidly of permanent collections of national and foreign art. Most of all should the American artist rejoice in the increased endowments of the two New England museums, for we are credibly informed that both institutions intend to add to their already good collections of American pictures and sculptures. It remains for American art lovers and patrons to do their part in the making of further gifts and the giving of their

moral support and interest to the strengthening of our museums.

## DICKENS FUND DISPLAY.

In period English rooms most tastefully arranged and decorated, well lit and most appropriate for the display of old-world and old-time paintings and art objects—forming the new White-Allom or Georgian Galleries at No. 19 East 52 St., the Dickens Centenary Fund Exhibition of Old Masters, chiefly examples of the early English painters, opened with a private and press view on Tuesday afternoon.

As has already been told in the *Art News*, Mr. J. Herbert Baily, editor of the "London Connoisseur," organized the exhibition, obtained the loan of the pictures and sketches from English nobilities, and after paying heavy insurance on the valuable works, brought them over a fortnight ago with him on the *Campania*. The exhibition will remain open for some six weeks and its high average of merit and good pictures should bring to it a goodly attendance and result in a large profit for the worthy and patriotic purpose of the display.

The pictures shown are their own best documents, and in almost every instance come from noted collections, and out of storied houses. They are, for the most part, in a good state of conservation and happily have not been overcleaned and restored as are so many old pictures offered here for sale. They may seem somewhat dull in consequence to many American art lovers, and even buyers, but if these could know—brilliant varnish and high color, often conceal defects, and inspire the cognoscenti with natural doubts.

The galleries occupy two floors and open out of each other. As one enters on the ground floor and passes into the first or Chippendale room will be found two superior and typical half-length portraits by Goya those of the Marquis and Marquise de Castelford, quite the equal of any of the Goyas owned by Mrs. H. O. Havemeyer and now on exhibition at Knoedler's, both loaned by Sir William Van Horne, both secured from Mr. Stephan Bourgeois, and between them a full-length seated portrait of "Maria" the fair Maria of Sterne's "Sentimental Journey," by Joseph Wright of Derby, too little known here. This canvas, somewhat dull in color and low in tone, is notable for its sweetness of expression and grace of line.

Another Chippendale room has an unusually fine half-length female portrait by Raeburn—that of Mrs. Mair of Chalfont—lent by Mr. Baily, a most charming and unique half-length, half life-size standing presentment by Hopper, a portrait of Lady Charlotte Dun, as "a country girl," lent by Sir William Bruce and most appealing; a rich deep-toned landscape by Barker of Bath with all Wilson's poetry and old Crome's quality, a stunning Sir Peter Lely of Lady Bunbury, which makes those usually shown here, seem pale and weak, lent by Mr. Charles Allom, and a half-length, given to Rembrandt, but really by his pupil Ferdinand Bol, lent by Mr. N. C. Smith, a stunning work. There is also a refined and charming half-length portrait by Cosway, the miniaturist, of Lady Sinclair, and a typical, virile, high-colored portrait of the Duke of Cambridge by Sir William Beechey, lent by the Duke of Teck.

Space and time will not permit, in this first review of this collection, to mention more than a few of the finest canvases in the Georgian room, which are a good Reynolds, a half-length of Alderman Bradshaw, a delightful presentation of Miss Smith, by the Rev.

M. W. Peters, a painter who grows as one studies his work, a virile, full-length standing portrait of Thomas Pennant by Gainsborough, the charming Raeburnish half-length of Miss Orde by the Frenchman, J. J. Masquerier, reproduced last week in the *Art News*, a finely modelled and fresh colored head of Thomas de Quincey, by John Jackson, and a splendid half-length typical portrait of Mrs. Irvine Boswell by Raeburn, lent by Col. Brown.

In the William and Mary room upstairs hang a Van Dyck "Portrait of the Tenth Earl of Northumberland," lent by Mrs. J. T. H. Baily, and a most alluring rich and warm Paris Bordone, "Daphne and Chloe," while in the Jacobean room, also upstairs, are another fine Van Dyck, a head of the fourth earl of Pembroke, lent by Mr. Ure, a small and lovely portrait of his wife by Morland, a petite "Adoration," by Boucher, a large and fine example of Sodoma, "St. Jerome in the Desert," and a striking portrait by Titian of the Duc d'Urbino. There are two dashing canvases given to Franz Hals, a portrait mis-attributed to Gilbert Stuart of Washington, a fine example of Carreno ye Miranda, and fair to good examples of Van Goyen, Hudson, Marieschi, Lawrence, Hornthorst, Joost Van Cleve, Largilliére and Opie, from which the art lover may judge of the interesting variety of the display.

J. B. T.

## BLAKESLEE DIDN'T BUY.

Mr. T. J. Blakeslee was announced from a 44 Street Auction house last week, and the announcement was widely published, as the buyer of several pictures in the sale of so-called "Old Masters," said to have been the property of Mr. Patrick Norton, and which were disposed of for surprisingly low figure. The sale ground for this announcement was the fact that an employee of Mr. Blakeslee purchased for a very small sum as a commission for a friend, an unimportant painting. The following list of prices given out for publication tell the story of the sale. The forty-seven Norton canvases brought \$4,256.50. The highest price paid was \$475 paid for an attributed Van Dyck "Self Portrait." The next best price was \$350 for "St. Jerome," said to be by Peter Lastman.

"A Spanish General," given to Goya, went for \$315; "A Descent From the Cross," given to Caravaggio for \$230; "A Spanish Beggar," attributed to Velasquez, for \$205, and a so-called Parmigiano "Holy Family," for \$150.

Three paintings from the collection of the late Peter Stuart were also sold. One of them, "The Shepherd," given to Velasquez, brought \$400.

## WOOLF SUIT ON AGAIN.

The suit of Samuel Woolf against Mrs. Philip Van Valkenburg, to recover \$2,000, which he claims she owes him for a life-size portrait of herself and in which, when tried sometime ago, the jury failed to agree was on again in the City Court this week. Mrs. Van Valkenburg's defense in the first suit was that the portrait didn't resemble her sufficiently to be acceptable. Her defense now is that as the portrait is "a necessity of life," the artist should collect from her husband, whom she is suing for a separation, if it is adjudged that he can collect at all. The jury rendered a verdict for Mr. Woolf.

## ART LECTURES TONIGHT.

"Pictures in the Metropolitan," Alex. T. Van Laer, Museum Natural History, Central Park West and 77 St.

"Rembrandt," George Kriehn, Ph. D. Public Library, No. 505 West 145 St.

## CHICAGO.

Through Messrs. Charles L. Hutchinson and Martin Ryerson, the Art Institute has received a valuable collection of medals and plaques, now on exhibition in the south corridor.

Announcement is made of the twenty-fourth Annual Exhibition of watercolors, pastels and miniatures, to open at the Art Institute May 7 to continue to June 5. Entry blanks should be received at the Institute not later than Apr. 19. Works intended for this exhibition will be received Apr. 22-26.

Carroll Beckwith, who recently returned from a two years' sojourn in Europe, is now in this city, and has six portraits on exhibition at the Reinhardt galleries. The group includes the portrait of Cardinal Agiardi.

At the annual election of the Chicago Society of Artists last week, Chas. Francis Browne was elected president, Leonard Crunelle, vice-president and George F. Schultz, secretary.

## WASHINGTON.

Public interest in the large historical painting, "The High Tide of the Rebellion—Battle of Gettysburg," has been so great that by the direction of the Secretary of the Interior it will continue on exhibition until April 16.

The first part of the extensive collection presented to the Government by Mr. Charles L. Freer has been received and will be placed on exhibition Monday in the large west hall of the new National Museum building. The exhibition will comprise paintings by Whistler (24), Winslow Homer (a watercolor) and three or four examples each of Dewing, Tryon and Abbott Thayer. In addition to these there will be Chinese and Japanese paintings, screens, prints and Persian and Indo-Persian illuminations, oriental potteries and Egyptian glass.

## WEST CHESTER, PA.

A reception was given to William M. Chase on April 2 in the library building of the State Normal School. Miss Groome, art instructor of the school, arranged the present exhibition which will continue to the end of the month. The display includes three hundred representative American oils and watercolors and several sculptures.

The artists represented are:—W. Elmer Schofield, Wm. M. Chase, Edward W. Redfield, Robert Henri, Irving R. Wiles, Lillian Genth, Daniel Garber, C. W. Hawthorne, Colin C. Cooper, John S. Sargent, Bessie Potter Vonnoh and others.

## BOSTON.

By all odds the best watercolor exhibition ever held here is that of the "Water Color Club," which closes today. There is a sense of relief and pleasure in the admirable hanging of the pictures which are well grouped and spaced. This is very refreshing after the conglomerate here, there and everywhere, style adopted in the hanging of the French pictures in the Museum.

Most of the club members exhibit, but one misses the work of George Clements, May Hallowell Loud, Sarah A. Sears, Marcia O. Woodbury, Frances B. Townsend, Dwight T. Blaney and Ross Turner. A memorial group by the late Alice Curtis has the place of honor. It is strong in its simple able rendering and unaffectedness.

## HARRISBURG.

The travelling exhibition of the Fellowship of the Penna. Academy is now on here under the auspices of the Harrisburg Art Club. Many paintings by club members have been added to the display, and the club invites the co-operation of every art lover and citizen.

## LONDON LETTER.

London, April 3, 1912.

An exhibition of extreme interest is now on in a local gallery—namely of a large collection of autograph letters of famous painters. These begin with the autograph of Antonio del Pollaiuolo and close with that of Millais, thus covering a period of nearly five hundred years in the history of art. The collection includes a number of the treasures brought together by the enthusiast, in this direction, Herr Meyer-Cohn, and contains other specimens in addition, unique in importance and rarity. So rare are some of the examples that not even the British Museum, the richest of all the European national collections in autographs, possesses similar specimens, while in other cases, holograph letters are included in place of those with mere signatures in the Museum. The Italian, Dutch, Flemish, French, Spanish, English, German and American "Schools" are represented, 118 exhibits in all being on view. Among the holograph letters are specimens in the handwriting of Perugino, Michel Angelo, Raphael, Veronese, Rubens, Poussin, Nattier, Gainsborough, Millet, and others, the contents of the script being in many instances of great interest.

There is much that is suggestive and arresting in the exhibition of the Royal Society of British Artists. Sir Alfred East contributes a decorative work, entitled "Lever Park, Bolton," and Joseph Simpson is represented by a picture called "After the Ball," in which he shows himself a skilful master of oils. Alfred Hartley's "Sky and Upland" is less successful because less definite in aim, the artist apparently being undecided as to whether his object be representation, or merely good decorative effect. Graham Robertson and Philip de Laszlo also contribute. The exhibition is well up to the average.

The collection of "tsuba" or Japanese sword-guards on view at Messrs. Yamana's, 127 New Bond St., W., exemplifies the truly extraordinary skill to which that nation has brought the art of metal work. The extreme care and delicacy of treatment lavished on the swords worn by the aristocracy of old Japan typify the respect in which the weapon of the Samurai was held. The ornamentation is in the majority of cases extremely elaborate, the metal not only being chiselled with the greatest dexterity, but also pierced in a variety of intricate patterns without detriment to the strength or durability of the decorated portion. The chrysanthemum enters largely into the devices, together with a variety of heraldic ornaments. The fashion for collecting these "tsuba" is rapidly gaining ground.

Over a hundred drawings by Thomas Rowlandson are now on view at Messrs. Colnaghi's, in Pall Mall East, in aid of the Memorial Fund of Prince Francis of Teck. His pictures form a vivid history of the life of his age and are distinguished by a rare humor. Even the slightest of his sketches are masterly in draughtsmanship, ranking the artist high among his fellows. Among the exhibited drawings are "Smoking a French Buck," "The Farm Table at Devonshire House" and "Smithfield Sharpers" or the Countryman Defrauded."

## Low Auction Prices.

Strikes and the general unrest in the labor world are having their effect in lessening the prices offered for pictures and art works at the salesrooms. A Botticelli Madonna fetched at Christie's last week only 720 guineas,

and a similar subject by Filippo Lippi was bought for 140 guineas. "The Raising of Lazarus," by Tintoretto, went for 460 guineas, and "An Extensive Landscape," by Jan Van der Meer of Haarlem, for only 300 guineas.

## In Dealers' Galleries.

A fine portrait of a lady by the famous painter of Utrecht, Sir Antonio Moro, has been acquired by Mr. Frank Sabin, of 172 New Bond St. The works, which can with safety be ascribed to this artist are so few in number that the discovery of an authentic canvas from his brush has naturally attracted considerable attention. The portrait is executed in a masterly and vigorous fashion and bears so strong a likeness to Moro's portrait of Lady Gresham in the Hermitage Gallery, St. Petersburg, that it has been suggested by a leading art critic here that it is probably a picture of the same lady as she appeared a few years previously. It is a fine piece of work.

Mr. Gutekunst, of 10 Grafton St., W., is showing some delightful engravings and etchings by Dürer, Rembrandt, Ostade, and other old masters, while the modern schools are represented by original examples by Whistler, Cameron, Legros, etc. Students of the methods of draughtsmanship pursued by these artists find much that is instructive in these specimens of their skill.

The exhibition of the Pencil Society, recently held at the gallery of Mr. W. B. Paterson, 5 Old Bond St., W., having drawn to a successful close, his permanent collection of rare Japanese color prints and a number of specimens of early Chinese and Persian pottery are now on view. Mr. Paterson's galleries are distinguished by the catholicity of their contents, for one finds there also some fine Gothic brasses as well as a good selection of modern pictures and watercolor drawings.

L. G. S.

## COMING HOE LIBRARY SALE.

As announced in recent issues of the *American Art News*, Part III of the now world-famous Hoe Library will be sold at the Anderson Galleries, Madison Ave. cor. 40 St., on the afternoons and evenings beginning Monday, Apr. 15 to 26, except Saturdays. It may be remembered that the first part of this library, sold a year ago this month, realized almost \$1,000,000, and the second part, half that sum, so that the sale of the third part will begin with the record total behind it of nearly \$1,500,000.

Among the rare lots to come up may be mentioned the "Chirche of the Euyll Men and Women," printed by Wynkyn de Worde in 1511, one of three copies, of which the two others are in the Bodleian and the University Library of Cambridge. There are two other books from the same press, one of them Caxton's translation of "The Golden Legend of Jacobus de Voragine," 1527—the copy from the Earl of Jersey's (Osterley Park) library—and a fragment of Caxton's own edition, dated 1483, is also in the sale. It consists of 44 leaves only, and came from the Duke of Buckingham (Stowe) collection. Another Caxton is the first edition, 1483, of the "Confessio Amantis," also the Osterley Park copy, and one, and probably the best, of the seven perfect copies known. The catalog also includes a fifth edition of Spenser's "Shepheards Calendar," which is interesting as it appears from the initials "M. W." in it to have been the Wodhull copy, as well as possibly Heber's and Daniel's, and it contains the autograph of James Bohn, the bookseller. A copy of the second edition, it may be noted, was sold by Messrs. Hodgson in 1906 for £180. First editions of Dryden, Bacon, Decker, and, coming later, of Goldsmith and of Pope are included. There are thirty-eight manuscripts catalogued, the majority of them of the 15th century, and many with miniatures of high artistic merit.

## PARIS LETTER.

April 3, 1912.

The Roussel sale as you now know closed with a grand total of \$1,094,127 (costs an extra 10% or another \$109,000).

The sale of the Garnier collection composed of prints and illustrated items, under the direction of MM. Desrouges and Delteil reached a total on the first day of only \$8,898 (the chief lot 908 pages of Louis XIV. costumes), but the second day's total was \$39,190. There were charming prints by Debucourt and M. Leclerc bid up to \$3,200 the Journal of Dances and Fashions (41 volumes). M. Louis Behn gave \$2,900 for "The Rose" and "The Hand," and M. Loys Delteil \$2,400 for the "Saving the Bird."

At the exhibition of the third part of the Dollfus collection all artistic Paris met. The clou of the collection was undoubtedly the Crucifixion, a 16th century Brussels tapestry panel.

Among the pictures, a remarkably fine lot of German, Flemish, Dutch and Italian primitives, but I must say rather lower in average than those forming the Abdy and Weber collections. I selected as really exceptional the triptych by the "Master of the Holy Family of Cologne." The Cranach from the Isambert collection was good and another fine German picture was the death of the Virgin (Suabian school).

Among the Italians, the Bronzino Princess was a strong work, as also the Crevelli, while the Cassone painting, "History of Joseph" was amusing and the "Marriage of Esther and Ahasuerus" unique. I liked less the Florentine and Tuscan pictures and I couldn't see Parmigiano in lot 73. The Marco d'Uggiione was a delightful canvas.

Among the Dutch pieces, I admired immensely the Peter Christus and the Cornelisz (School of Leyden) "Virgin and Child," while the Patenier and Scorel although genuine had less merit. The art objects had also reached a high average. Record prices are expected from this sale and ere this you know whether or not they were obtained.

## Roussel Sale Echoes.

To return to the Roussel lot, let me remark first that prices had to be maintained by the dealers on account of the necessity of helping the market and this may be one reason for all the record prices. Arnold & Tripp gave \$62,000 for a Corot, which was worth that figure, but I cannot say the same as to the \$87,000 given by M. George Petit for the Lawrence, "Portrait of Lady Wilton." I have followed closely for ten years the London sales and have seen many pictures of as good quality. Yet none reached that figure and the public begins to wonder: Is there a reason for such figures? I dislike to report hearsays. Let me be content consequently to add that M. Schoeller's purchase of the "Two Beggars," by Drouais, at \$35,000 was a remarkable one and still more that of the "Pupil" at \$41,000, and of the "Girl with the Cat" at \$17,000, both bought by M. Wildenstein. Messrs. Agnew wisely gave \$50,000 for the great Fragonard, "Education is All," and M. Stettiner's \$24,100 for the de Norenval portrait was also wise.

The price fetched by the Fuger, \$20,000, paid by G. Petit, was a mad one in my estimation. As to the wrong Gainsborough every one of the English "experts," with whom I stood, agreed that Dr. Tuffier made a big blunder in paying \$14,200 for such an apparent engraver's copy. The Greuze was on the contrary sold cheap to M. Guirand for \$21,800. As to the man's portrait by Lawrence, \$23,200 was silly,



Portrait called "Lady Hamilton," attributed to Romney in Gatsch Sale, Dresden, April 29.

especially as many discussed its authorship I noted a fine Harlow. The Natiere fetched its full value at nearly \$40,000 (Wildenstein), as did the two big Hubert Roberts \$20,000 (Boussod Valadon), and the Snyders, \$8,600 (Ctesse d'Elchingen).

R. R. M. SEE.

## DRESDEN.

The well known art antiquary, G. Walter Gasch, will sell at auction the last of April, a number of beautiful and rare paintings from several collections, as well as works of prominent Netherland artists. A catalog containing 24 illustrations can be seen at the *Art News* office in New York.

## STATUES MUTILATED.

George Edwin Bissell, the sculptor, has brought to the attention of the public the fact that three statues in New York have been mutilated recently. The statues are those of Admiral Farragut and President Arthur in Madison Square and of Abraham De Peyster in Bowling Green.

## GRAVES ART SALE.

Collectors from all parts of the country attended this week the sale at the Anderson Galleries, which closed yesterday of Part I of the collection formed by Mr. John L. Graves of Boston. The paintings were sold on Tuesday evening and realized \$15,265. Following were the best prices: Harlow, "Hon. J. Ayton"; W. K. Bibby of St. Louis ..... \$2,500 Harlow, "Lady Fairlee and Child"; W. K. Bibby ..... 2,000 Gainsborough, "Hon. Mrs. Gladson"; W. K. Bibby ..... 3,000 Reynolds, "Kitty Fisher"; W. K. Bibby ..... 3,000 A. da Messina, "A Young Man"; Vernon C. Brown ..... 325 A. de Mantegna (attributed), "Adoration of the Magi"; T. J. Blakeslee ..... 360 Van Dyck (attributed), "Lord Wm. Alexander"; Beverly Chew ..... 350 Lawrence, "Hon. Mrs. Ashley"; James Elverson, Jr. ..... 225 Raeburn, "Sir Walter Scott"; G. B. Wheeler. ..... 225 A. Durer (attributed), "Hans Imhoff"; Eugene Boros ..... 410

The art objects and antique jewelry brought good prices. Mr. Alexander Morton gave \$5,500 for an old East Indian necklace in the form of a serpent. Mr. D. G. Dery paid \$550 for a brilliant alexanderite in oriental design. Mr. Jacob Schiff secured an ancient East Indian armlet for \$350. Mr. F. Baumeister paid \$410 for an oriental necklace.

The two sessions on the third day realized a total of \$8,505. A pair of mandarin pins brought \$925, a French necklace of pearls and diamonds went for \$600, a gold bronze jar brought \$375, and a gold pendant, mounted with an antique relieve, \$800.

## H. G. SQUIERS' SALE.

Chinese porcelains and other oriental art objects belonging to the late Herbert G. Squiers were sold at the American Art Galleries, Apr. 9-12. The sale was well attended. Mrs. Pembroke Jones paid \$132 for six wine cups, Mrs. H. C. Phipps, \$130 for two large Chinese bowls, and Mrs. Henry Clews gave \$50 for two small bowls.

Good prices were obtained at the second day's sale which resulted in a total of \$40,270. Mr. John Getz paid, for a client, \$4,000 each for two large porcelain bottles. A large vase went to Mr. E. S. Burke, Jr., of Cleveland for \$1,625, and an important decorated porcelain bottle to Mr. Thomas B. Clarke for \$1,050.

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E. A. SEEMAN in LEIPZIG (Germany)

## AROUND THE GALLERIES

Lewis & Simmonds of London and Paris have leased the store at 581 Fifth Ave. for a term of years for an exhibition gallery which will be opened next autumn.

Mr. E. M. Hodgkins of 630 Fifth Ave., announces the purchase by their Paris house, of a notable private French collection which comprises paintings, drawings, porcelains, furniture and bronzes. Mr. Hodgkins has engaged his passage for London on the *Mauritania*, Apr. 24.

The Frank Partridge Gallery, 741 Fifth Ave., announces a special sale of the balance of their stock of old English and historic furniture at greatly reduced prices—an opportunity for collectors to secure good examples. The gallery has its display window decorated with several pieces of Staffordshire ware depicting rural life and scriptural subjects. They formed part of a collection of 42 pieces recently imported and many have been sold.

The Henry Reinhardt Galleries, 567 Fifth Ave., have on exhibition in their window a late portrait by Mortimer Lichtenauer that of little "Miss Barbara Van Rensselaer." The fair subject is depicted, dressed in white, opening a door.

The exhibition of French portraits at the Ehrich Galleries No. 463 Fifth Ave., which has been in progress there for sometime past has been so successful that it will be continued for a time.

A number of valuable and important twelfth, thirteenth and fourteenth century textiles have been sold by the Kelekian Galleries, to the Metropolitan Museum. These Galleries will be removed May 1, from 275 Fifth Ave., to 709 Fifth Ave., near 57 Street.

Mr. Augustus Lefevre, for many years associated with the Fifth Ave. Art Galleries, has formed a connection with the American Art Association.

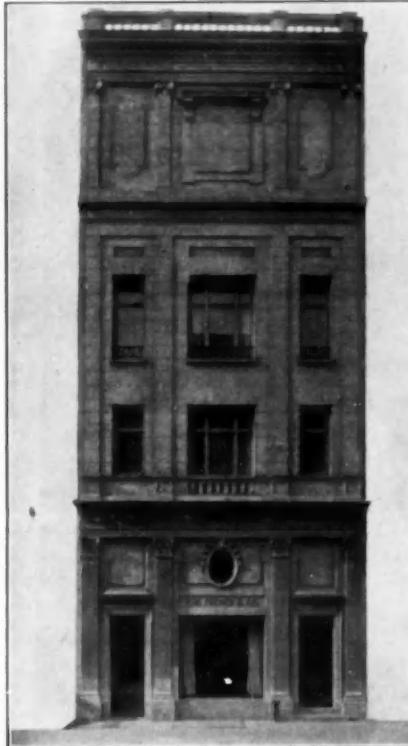
The art treasures, consisting of rare rugs, tapestries, furniture, porcelains, several old masters, etc., owned by the late J. Hampden Robb will be on exhibition in his residence, April 19-23. Admission will be by card to be had from the American Art Galleries. The art objects will be sold on the afternoons of April 24 and 25, at the American Art Galleries and at the Plaza on the afternoon and evening of April 26.

The Fifth Avenue Auction Rooms announce the sale of the stock of the Old Curiosity Shop to close the estate of the late L. A. Lanthier. The sale will take place at the galleries, 333-341 Fourth Ave., Apr. 16 to 20 at 2 o'clock each day and on the evenings of Apr. 17 and 19 at 8 o'clock the paintings will be sold.

The stock comprises unique specimens of silver, valuable jewelry, snuff-boxes, Chinese porcelains, jades, beautiful miniatures, a collection of arms and armour, and ancient and modern paintings by foreign and American artists including portraits of beautiful French and English Court ladies.

### A BOUCHER SOLD.

It was announced last week that "La Rêveuse," by Boucher, has been sold to Mr. E. J. Berwind by E. Gimbel & Wildenstein. The canvas is mentioned in leading works on the "Art of Boucher."



New building of P. W. French & Co.,  
6 East 56th St.

Monday last, P. W. French & Co., moved from their old galleries, 142 Madison Ave., and opened their new building, 6 East 56 St., which has been especially designed and built with a view to the suitable display of their extensive collection of tapestries.

Entering the handsome building (a reproduction of which is given on this page) from the street, one passes through a small entrance hall with high bronze gates into the larger Italian reception hall of Caen stone. Here are rare old 16th century tapestries, mirrors and rugs and from this spacious room a stairway of graceful proportions leads to the second floor. On this are the Italian gallery and conservatory from which opens an alcove with a complete interior of 17th century wood work and which also contains an old stone mantel with Grinling Gibbons wood carvings and fine furniture of the period.

From this room one enters the large and well-lighted gallery used for the display of tapestries to customers and, adjoining this, is the most unique feature of the building—a large vault similar to those used in banks—separately built to be used as a store room for tapestries. This is duplicated on a lower floor and affords absolute protection against fire and theft for the many valuable tapestries owned by the firm.

An elevator with delicate Adams decoration in soft gray, which is the color scheme throughout for walls and woodwork, takes one to the first floor on which are the general offices and show room for marbles, to the charmingly arranged galleries on the third and fourth, for the display of rare tapestry, furniture, bronzes, etc., among which at present are several fine figures by Del Nero, and to the private offices, designers' studios, and the gallery, which contains only old English furniture.

The top or fifth floor is devoted to a large gallery, 20 feet high, hung in deep red, and lighted by overhead skylights for the more permanent exhibition of rare sets of tapestries. The entire effect of the building is one of quiet and exquisite taste—simple and practical.

### OBITUARY.

France X. Monnier, the sculptor, died in Detroit, Apr. 5. He was born in Belfort, France, in 1831, and came to America in 1861 to decorate the interior of Commodore Vanderbilt's house. He moved to Detroit a few years later and lived there since that time.

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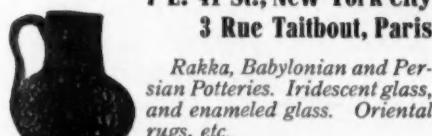
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## METROPOLITAN MUSEUM.

At the Metropolitan Museum press day, Thursday, announcement was made of the presentation by Mr. Victor G. Fischer of two distinguished portraits by Lawrence and Raeburn respectively. The Lawrence is a three-quarter length seated portrait of John Julius Angerstein and the Raeburn, a three-quarter length seated presentation of Dr. Joseph Black.

The Museum has received a remarkable 7th century Attic vase, Whistler's picture entitled, "Cremorne Gardens No. 2," "The Toilet," oil by F. C. Frieseke, the gift of Mr. Rodman Wanamaker, and by purchase, the splendid example of the Dutch master, Jan van de Cappelle, "Mouth of the Scheldt," recently shown at Knoedler's Gallery.

## BUCHANAN ART SALE.

The collection of modern oils, chiefly by French painters, including a number of examples of the Barbizon masters, owned by the late William Buchanan, will be placed on exhibition at the American Art Galleries, No. 6 East 23 St., this afternoon, and will be sold, together with the art objects and furnishings removed from Mr. Buchanan's late residence in this city—the art objects and furnishings at the galleries on Wednesday and Thursday afternoon next, Apr. 17-18, and the pictures, in the Plaza Ball Room, on Thursday evening next, Apr. 18, at 8 o'clock. There are two examples of Corot, four of Daubigny, two of Dupré, two of Jacque, two of Rousseau, three of Millet, and one each of Diaz, and Van Marcke—all fair to good.

MARGARET WYATT (LADY LEE),  
By Holbein.

Now in Mr. Benjamin Altman's Gallery.

## CLAPP SUES SCHAU'S ESTATE.

Marshall Clapp, formerly a salesman for the late Herman Schaus, sued the estate of Mr. Schaus in the Supreme Court this week to recover the sum of \$10,000 which he claims is due him for agreed upon commissions, at ten per cent, on the sale of pictures amounting to \$104,375 to Mr. Thomas H. Burchell, and on other sales.

He deposes that of this claimed sum, only \$511 was paid him, and produced a copy of contract between himself and Mr. Schaus, which states that he was to receive a weekly salary of \$50 and commissions, and an extra commission of 2½ per cent on all sales over \$3,000. The defense contended that Mr. Clapp had been paid in full for all services and demanded the production of the original of the contract. Several well known dealers and salesmen testified for Mr. Clapp. The case has aroused much interest in art circles. Mr. Clapp was awarded the full amount claimed.

## WINSLOW HOMER BRINGS \$10,500.

Rich furnishings, period furniture and modern paintings owned by Mrs. Anson R. Flower were sold at the residence, 801 Fifth Ave., by Mr. James P. Silo, Apr. 10-11. A Louis XVI bedroom suite went to Mrs. Flower for \$1,500, Mrs. T. L. Kenny gave \$126 for a Louis XVI. Winslow Homer's "Watching the Breakers" went to M. Knoedler & Co. for the record price, \$10,500.

## New Art Gallery Opened.

The Murray Hill Art Galleries—176 Madison Ave., between 33 and 34 Streets—are the newest and last to open for the inspection of art lovers, and present a selected collection of some twenty-five old pictures to mark their opening. These are well displayed in good light, and will be found worth the attention of collectors.

Among the canvases, perhaps the most important and interesting are the "Martyrdom of St. Laurence," given to Ribera, a Magdalene, given to Guido Reni, an attributed Guardi, "Port at Genoa," a stirring "Battle Scene," attributed to Borgognone, a fine large landscape, by Jan Both, a characteristic Hornthorst, "Queen of Bohemia and Children," a classic landscape, by Poussin, and two large portraits, a three-quarter length standing one of the Marchioness of Duro, by Landseer, and a full length and typical standing presentation of Sir Robert Lowndes, by Allan Ramsay—with a good history.

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